

# A LARGE WORLD MAP

*dated 1569*

SOLD AT THE SIGN OF THE PYRAMID

*in Venice*

*By*

JOAN FRANCISCUS CAMOTIUS

*now in*

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AMONG the lost maps of the sixteenth century must be numbered the *mappe-monde* in which Gastaldi incorporated his views of a strait separating America from Asia. His earlier belief had been that the Americas were an enormous appendage to Asia.<sup>1</sup> However, it is known that, in 1562, Gastaldi had discarded the old theory. A booklet, entitled *La universale descrizione del mondo* and printed at Venice in that year as a commentary for a world map, mentions the Strait of Anian as joining the great bodies of water known today as the Arctic and Pacific oceans.<sup>2</sup> It is this map which is lost.

Some of its features have come down to us in the map of North America published by Bolognino Zaltieri. He is known as a printer rather than as a designer of maps and it has been generally believed that his North America was copied in reduced size from an earlier engraving in which the Strait of Anian had made its appearance. The fact that the original map had disappeared lent importance to the Zaltieri and it is still generally referred to as the earliest known map showing the strait.<sup>3</sup>

We shall now consider the engraving which is the subject of this portfolio, a map which is related directly to the lost Gastaldi and indirectly to the Zaltieri. Its title reads:—

COSMOGRAPHIA VNIVERSALIS ET EXACTISSIMA  
IVXTA POSTREMAM NEOTERICORVM  
TRADITIONEM.

The map is a beautiful example of the art of copper engraving as developed by the Italians during the sixteenth century and was published by the well known Venetian map seller Giovanni Francesco Camocio. When Professor Roberto Almagià first described,<sup>4</sup> in 1927, the

copy in the Lloyd Triestino collection he referred to it as the only known example. Since then attention has been called to the copy in the collection of seventy-nine Italian maps in the Bibliotheca nacional at Madrid, noted by Dr. F. C. Wieder in 1915.<sup>5</sup> So we have two known examples. Our full sized photostatic reproduction is of the first mentioned.

It is dated *Venetijs calendis Maij M.D.LXIX*, three years later than the Zaltieri North America. Nevertheless it is believed that here we have the design of which Gastaldi's lost map was the prototype. Since this ground has been covered by Professor Almagià, and especially in view of the fact that Dr. Caraci has now in hand a further study of the subject,<sup>6</sup> no attempt will be made here to do much more than make available to libraries and students interested, a reproduction of this, one of the very rare sixteenth century maps relating to America.

It may however not be amiss to note here a few peculiarities of this map, which may be overlooked by those not having the original before them. The engraving comprises four sheets pasted together,<sup>7</sup> all four sheets having the watermark of a tree growing from hills within a shield. The first sheet<sup>8</sup> includes the regions featured in the Zaltieri map. The bottom of this sheet cuts through South America at the equator. The agreement in the smallest details between these two engravings is so close that just one deduction is reasonable. The engraver of the Zaltieri map had before him this first sheet in an earlier state or edition. This confirms the theory that the Zaltieri was copied from an earlier, more comprehensive, map and at the same time

<sup>1</sup> This view appeared in his *Universale* of 1546 and was repeated many times by the Italian publishers during the remainder of the century. The *Universale* is reproduced in Remarkable Maps of the XVth, XVIth and XVIIth Centuries, Amsterdam 1897, part IV.

<sup>2</sup> Stefano Grande: *Notizie Sulla Vita e Sulle Opere di Giacomo Gastaldi*, Torino 1902, pp. 53 and 80; George E. Nunn: *Origin of the Strait of Anian Concept*, Philadelphia 1929, p. 33; Roberto Almagià: *Intorno ad una Raccolta di Carte Cinquecentesche di Proprietà del Lloyd Triestino*, Estratto del periodico *L'Universo*, Anno VIII, N. 3, March 1927, p. 29. Pp. 28-31 are devoted to the map which is the subject of this portfolio.

<sup>3</sup> Reproduced in Nordenskiöld's *Facsimile Atlas*, p. 129. The frontispiece in George E. Nunn: *Origin of the Strait of Anian Concept*

shows this map in the rare earlier state before Zaltieri's name and the date were inserted on the plate.

<sup>4</sup> See note 2.

<sup>5</sup> Dr. F. C. Wieder: *Nederlandsche Historisch-Geographische Documenten in Spanje*, Leiden 1915, p. 153.

<sup>6</sup> Planned to appear in a later volume of Dr. Caraci's *Tabulæ Geographicae Vetustiores in Italia Adservatæ*.

<sup>7</sup> The sheets are joined at the equator and at the prime meridian. For convenience in handling, the photostat has been divided into twelve plates instead of four, these plates being marked on reverse, 1 to 12.

<sup>8</sup> Reproduced in plates 1, 2, 5 and 6.







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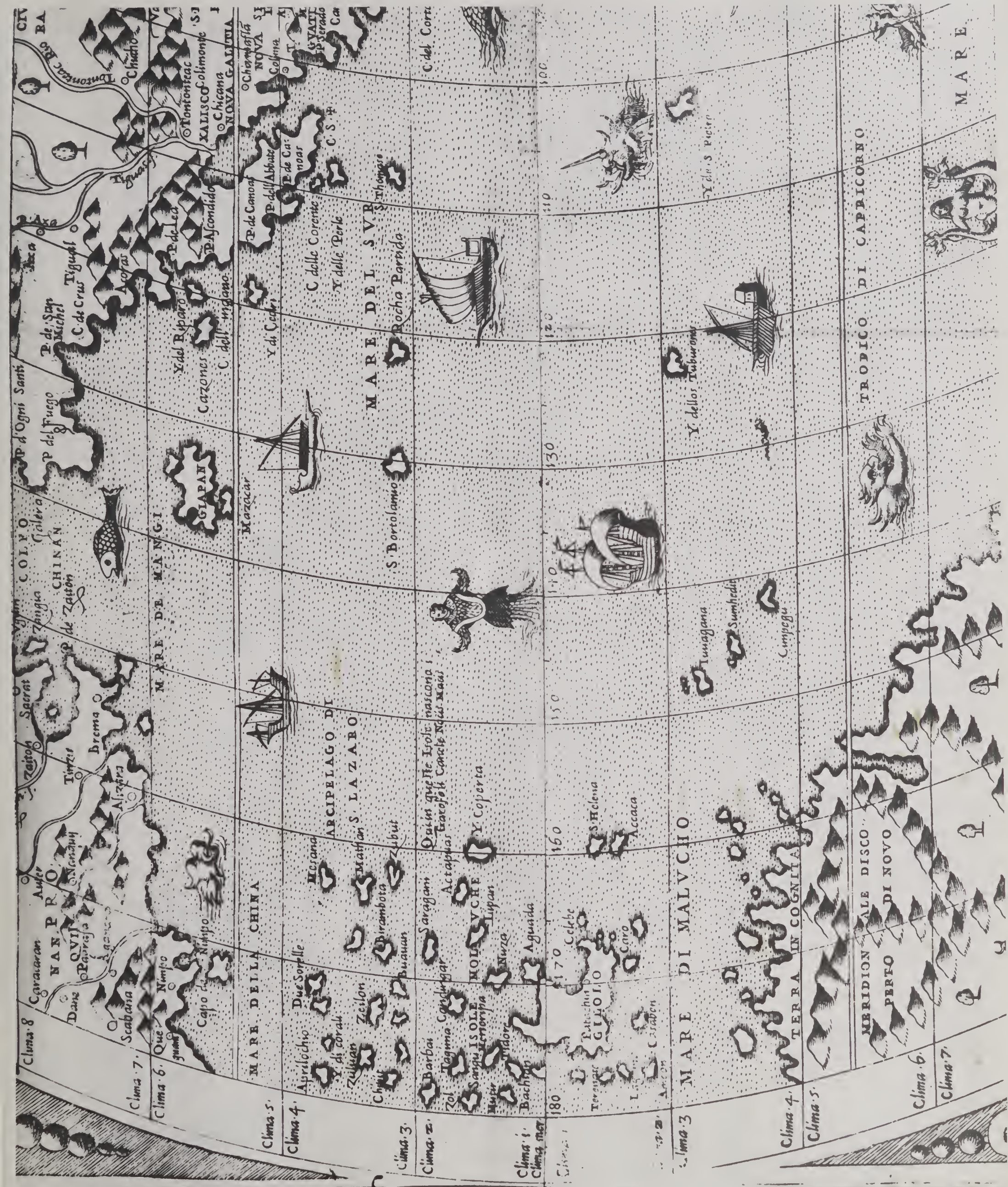




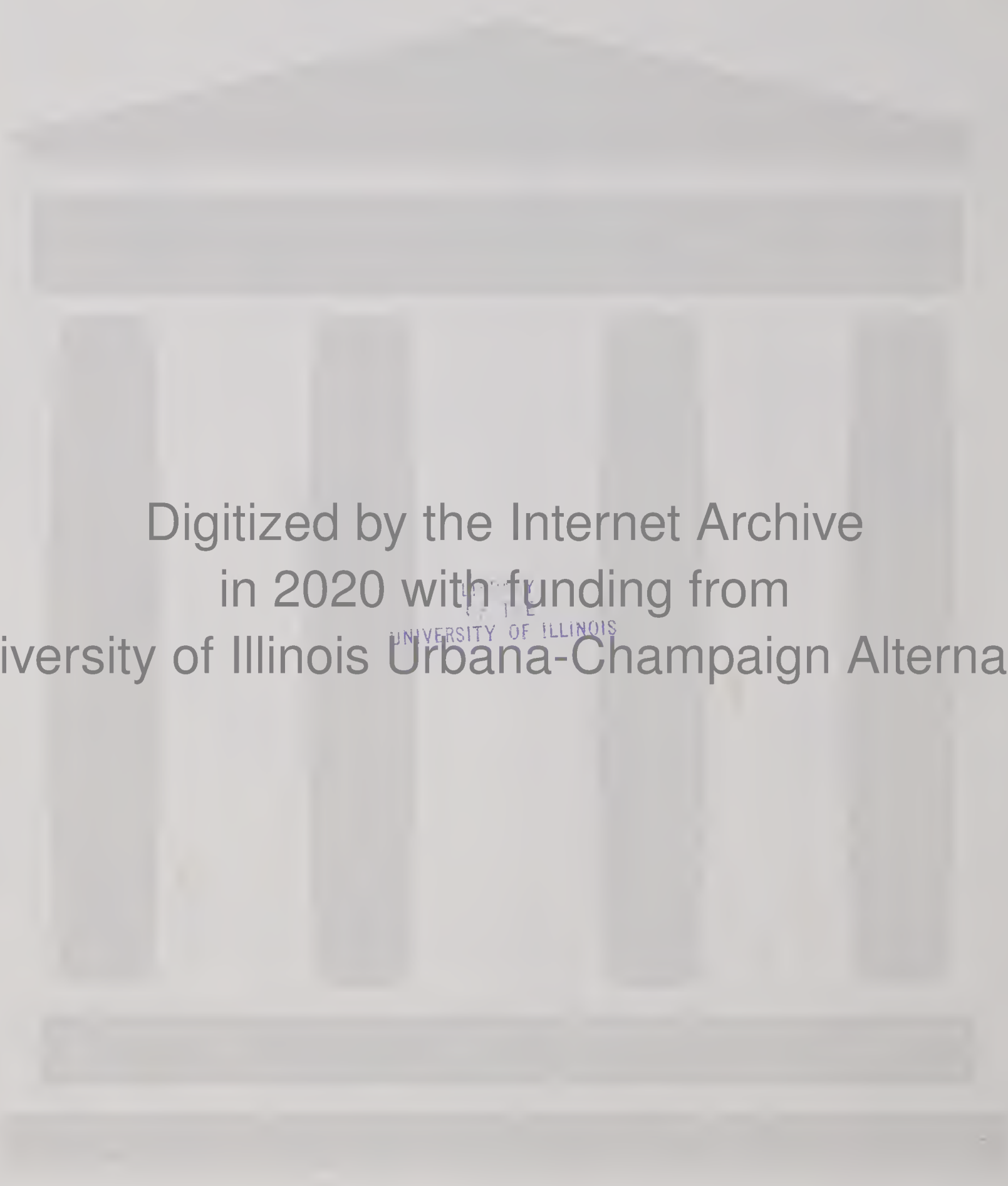
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*Ad Cosmographiæ Candidatos. N. Slopius.*  
Magna quidem res est, ingentis et laude canenda  
Videre magni Homeri opus, parua in nuc-  
Charta at in Exigua totus quod cernitur Orbis  
Res summa, quare et digna laude maxima.





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culi esse possis, tibi potissimum, hoc qualescunque, sit, pro mea tenuitate  
misericordia, maxime convenire iudicavi. Na quo admodum in hoc orbe indies huius  
investigationibus ac discipulis studiosis, aliquid detegitur, prioribusque, editionibus. Vbi etiam in  
hac mea semper, aliquid accedat, ita in te, Virtus, alia ex alia, magis magisque, elucescat, ac  
precedens, efficiat tandem, ut in te uno, omni virtuti, ac scientiam summam, commendam. Studij  
contemplationem fore, omnino exultem. Pro tua igitur animi benignitate, qua me omnesque, his  
sincere affectus spectati solis, hoc levissime mea accipias quod domi, quod, ut qui penitus  
hoc insperaveram, Val maxima continere inveni, ita perpetuum meo erga te observantibus testis  
monum fore exopto. Vale Virtutum omnia, Optimarumque, discipulorum virtutumque, precibus  
ac immortale decus. Veneris calendis May. M. D. LXXIX. . .

Ad signum Pyramidis.



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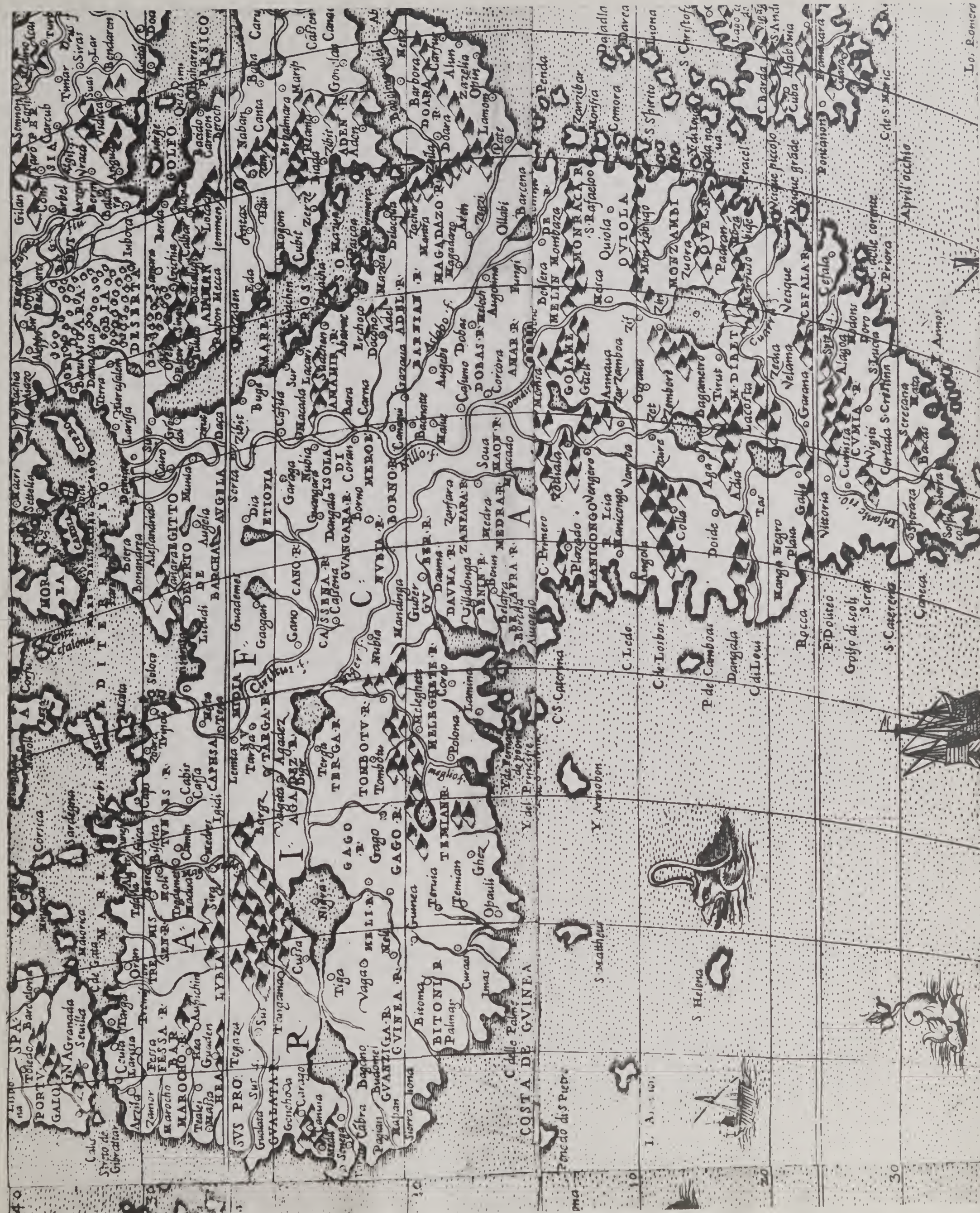




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supplies at least the general form of that earlier engraving. In certain details, the Arctic shores of North America for instance, the Zaltieri map tends to simplify the irregularities of the contours as might be expected in a less comprehensive copy of a large and ornate model. Several differences in the spelling of place names occur and Dr. Nunn has called the writer's attention to the fact that these names, correct on the large map, have been incorrectly copied on the smaller engraving. There are also certain unnatural divisions of certain names on the small map which result from the engraver having copied too literally from the large map. For instance *CIVOLA HO-RA GRANATA* on the large map<sup>9</sup> has been copied *CIVOLA HORA* and *GRANATA* appears as another place. The Zaltieri map contains no names missing on the Camocio map but the latter has a number not on the former. The first inference is that the engraver of the smaller map had before him this very map of Camocio. However, the present writer believes that the Camocio engraving was based on an earlier map and was probably a close copy of a plate which had become worn or otherwise unsuitable.<sup>10</sup> This conclusion seems necessary because the Camocio map is dated later than the Zaltieri map. Therefore it is believed that our Camocio map and the Zaltieri were based on that earlier model.

A minute examination of the decorations on the Camocio map proves most interesting. Hidden in the central ornament of the bottom border is found the monogram *MF* (?)<sup>11</sup> and the date 1567.<sup>12</sup> The Roman numerals *M. D. LXIX* at the close of the dedicatory inscription<sup>13</sup> have

the appearance of having been altered. It is not an uncommon occurrence to find these old Italian maps with the date brought up to the minute.<sup>14</sup> In making such a change, doubtlessly to facilitate the sale, it would be natural to overlook the date hidden in the ornamentation. Therefore we may consider the engraving as dating from 1567. If the numeral here read as a 7 should happen to be a 1 or a 2 that would carry us back to the time of Gastaldi's pamphlet and render unnecessary the theory of an earlier prototype. Several who have seen the map have identified the numeral as a 2. The present writer regretfully decides in favor of 7. Whoever the engraver *MF* was, his workmanship is distinctive. His 2s are drawn like a wide Z with serifs whereas his 7s are sans serif and have a tendency to drop a trifle below his other figures. Characteristic examples may be found at the edge of the map proper. In the disputed date the first three figures agree with the 1s, 5s and 6s as found at the edge of the map but the final numeral could not be a 2 without the final stroke showing. On the contrary this final figure has the same insignificant aspect as his 7s.

Camocio in his dedication<sup>15</sup> takes credit for "giving to the light", at no small expense to himself, this delineation of that most excellent cartographer Jacobi Gastaldi.<sup>16</sup> While the evidence of the date makes doubtful that we have here an original design, it may at least be assumed that this large world map represents the great Gastaldi's views regarding the Strait of Anian and it may some day be found that the two designs, that of Gastaldi and that of Camocio, were identical.

GEORGE H. BEANS.

<sup>9</sup> See plates 5 and 6.

<sup>10</sup> There is ample evidence that even large plates, expensive to engrave, were repeatedly re-engraved with but little change in style and none cartographically.

<sup>11</sup> See plate 10.

<sup>12</sup> See plate 11.

<sup>13</sup> See plate 11.

<sup>14</sup> Since writing the above a later state of the map has been unearthed. The plate, now worn, has been touched up considerably with shading added in many places. Camocio's name remains but

the date has been changed to *MDLXXXI* and, at the end, *Ad signum Pyramidis* has been changed to *Ad signum S. Marco*. The hidden monogram and hidden date remain unaltered. It will be interesting to learn whether other copies with this or other dates exist.

<sup>15</sup> See plate 10.

<sup>16</sup> The writer has in his collection an unsigned, undated world map which might well have been on Camocio's mind when he complained of maps drawn on such a scale as to inadequately express Gastaldi's ideas. The map in question is smaller than Camocio's, the nomenclature being much crowded. Yet it is unquestionably a careful copy of Gastaldi's ideas as expressed by Camocio.



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